

COATS & WRAPS IN Cloth and Velvet

THE SLEEVED CAPE COAT.

Some of the novelties in coats are as extremely full at the hem while fitting snugly over the shoulders that they suggest capes rather than coats in their outlines. On a garment of seal brown cloth clever touches of ecru embroidery make their appearance. There is a round and shallow yoke that comes just to the curve of the shoulder, this altogether of embroidery and a little velvet, and to this the coat and full sleeves are applied in deep pleats, a little embroidered motif tucked into each pleat. The cut of the coat is circular, just like that of a cape, and the sleeves are inserted at the natural angle, the shoulder being covered by the pleating of the sleeve. Stitched straps make a trimming effect on the hem, and the collar and cuffs are touched up with ecru ribbon bows, just the square bows, loops without ends.

A REVIVAL FORM OLDEN DAYS.

Here is an extremely modish model that lends itself readily to reproduction even by the amateur. Like so many of the present day wraps there is a yoke over the shoulders, this concealed by the pointed fichu cape that is decorated with several rows of narrow mink trimming. To this yoke the very full and circular skirts of the coat are applied, rows of shirring defining a pointed pattern appearing in the back and on either side of the front. The very full sleeve is similarly decorated at the top, and at the wrist a full volant is shown, this drooping over the hand with a lace ruffle beneath. The hem is trimmed with three rows of the fur on suite with the fichu, and this latter once before the bust line and fastens with a large rosette.

THE ARDSLEY WRAP.

Wraps approaching dolman lines are in the highest favor with fashionable dressers and many and various are the devices to make these somewhat concealing garments reveal some semblance of the figure lines. The Ardsley wrap is one of the best examples of this, and exhibited in a pretty shade of tan kersey with a Persian trimming and many elaborate buttons makes for a very smart appearance. The back is semicircular, suggesting rather than revealing the curves of the waistline. The fronts are entirely loose, fastening invisibly with a band of Persian embroidery either side of the closing. There is a coat sleeve of the usual shape, but this is concealed by the dolman sleeve that is caught into the curved seams of the back, and falls in cape fashion in the front. A soft unlined belt of the cloth passes around the waist and holds the loose fronts lightly to the figure.

SHOWING MANY NOVEL FEATURES.

That the three-quarter length coat lends this season's fashions there is no mistaking; but it is a style that is for the tall and slender woman exclusively. However, when cleverly cut even those of lower inches may adopt it, and especially is this so when the garment is cut on loose, though not conspicuously full lines. Such is the plan of the model pictured, which is developed in a stiffened chiffon cloth, black with just little touches of white at throat and cuff for relief. The strappings are smartly disposed to define an attempt at outlining the curve of the figure, the back having but the two curved side seams, and the fitting adjusted by means of the underarm and shoulder seams. The sleeve is of the raglan order, running up to the collar and covering the shoulder; and the fastening is effected in the center front with silk buttons and cord loops. The touch of white is in cloth inlaid on black velvet, with black soutache making a leaf pattern. A dainty finish is attained in the cord ornaments that knot at the throat and fall in pendants below the waist.

THE SECRET OF WARM FEET.

The golden rule in cold weather is to keep the extremities warm, and the first and most important rule for carrying it out is never to be tightly shod. Boys or shoes that fit tightly restrict the circulation of the blood by pressure, but when, on the contrary, they do not embrace the foot too firmly, the space left between the shoe and the stocking has a good supply of warm air. The second rule is never to sit in damp shoes. It is often supposed that unless shoes are positively wet it is unnecessary to change them while the feet are at rest. This is one of the greatest fallacies, for when the least dampness is absorbed into the sole in evaporation it absorbs the heat from the foot and thus perspiration is dangerously checked. This can be easily proved by trying the experiment of neglecting the rule. The feet will be found cold and damp after a few minutes, although, on taking off the shoe and examining it, it will appear to be quite dry.

cealed by the broad square collar of ermine, and from this the velvet garment falls in ever-increasing folds almost to the hem of the gown. There is a bias seam down the center back, and the underarm seams follow the same line. The sleeve is a very full and loose puff with a narrow band of ermine for the cuff, this being of the new wide and circular shape that hangs loose from the wrist. The passermenterie is disposed in wavy lines that do much to break up the set look of the plain velvet coat and the collar of the ermine is continued in a single reveré that meets the drapes fastening at the left side of the front. The low, round turban like crown being of white lace, and a long white ostrich plume falling over the back, its tip touching the extreme of the low collar.

The lingerie petticoat follows the new fashion of close-fitting circular top, and very full and bouffant lines below the knee. Two or three flounces are considered far smarter than a single one, and the best of them are cut circular and decorated with hand embroidery or appliques of lace.

Description of Above Models.

IN THE SEMBLANCE OF A SUIT.

One has to look more than once to decide whether this very smart wrap is not really a coat and skirt suit. True, it is fashioned in two parts, a jacket and a skirt portion, and the two are cleverly united by a shaped belt at the waistline, the belt so cut that it slopes to the hips and makes the waistline seem so much longer. The coat follows the fascinating blouse lines that simply refuse to pass out from among current fashions, but the blouse portion is not nearly so bouffant as it used to be. There is a well-cut curve to the underarm portion, which defines the figure lines, and the prevailing fad for vests and vest effects is followed in an insertion of creamy white cloth that tones in well with the brown of the coat. There is a fancy velvet collar in brown piped with white, and many handsome buttons go to its adornment. The skirt portion shows triple box pleats in the back, and double ones either side of the front, the sides being gored to fit, and the sleeve follows the extreme of fullness, shirred with many rows of stitching into the arm size, and finished with an upstanding cuff of velvet that follows the fancy collar in design.

EXQUISITE THEATER WRAP OF VELVET AND ERMINE.

The velvet wrap, be it simple or elaborate in construction and detail, is undoubtedly at once the richest and most becoming expression of the modes that are current. The extreme of elaboration is shown in the wrap of the picture, a garment that embodies many fascinating features of fashion. The new tint in mulberry purple, a purple that shows a distinct reddish tone, is used, and on this there is employed a passermenterie in silk and chenille, showing a grape design that is dyed to the exact shade of the velvet. The yoke that performs the fitting over the shoulders is con-



A REVIVAL FROM OLDEN DAYS.

EXQUISITE THEATER WRAP OF VELVET AND ERMINE

SHOWING MANY NOVEL FEATURES

Fascinating Fancies in Lingerie.

The girl of dainty tastes and ideas pays much attention to her lingerie these days, and always welcomes some new idea that makes for prettiness and practicality at the same time.

It is quite surprising what a number of girls make all of their own dainty underwear, and are more than proud of the fact, too. The revival of so many old fashions in dress has brought about a revival of some of the fads that were in vogue with the gowns and hats and wraps of other days, and of these the cut of the needle has not been by any means neglected.

The prevalence of the poke bonnet brings at once to mind the quaint old reticule that grandmother carried in the days when she, too, wore a poke bonnet and old books are being ransacked for the patterns of the beaded bags that are held at such an exorbitant price in the exclusive and incidentally expensive shops today. The exchanges for woman's work say that they have more orders for those dainty little bags than their workers can fill, and no doubt many a girl who has planned to have one for Christmas will be doomed to disappointment, unless she bestir herself to its making with her own fingers.

However, we started out to discuss some of the new lingerie. The fact that the handmade and sheer lingerie blouse is destined not only to maintain all of its vogue, but to increase it, will make many a girl give serious thought to the matter of correct covers. Indeed, this one-time despised article takes on a new and added importance in the preparations for new wardrobes that are under way in many brains, if not many sewing rooms.

The very slender girl will continue to wear the little French cover, and this is really at its most dainty best when all fashioned by hand. There is quite a fad in some circles for the ribbon shoulder strap; but one of the best lingerie in New York declares that the most particular clients reject this style, claiming that the ribbon bow makes an unsightly bunch upon the shoulder, and besides is given to slipping down, much to its wearer's discomfort.

the novelties; and since they afford an outline differing strongly from that to which we have been accustomed they have met with a hearty welcome.

The braids which are making a furore for themselves in trimming and trimming effects were never so beautiful, so artistic, nor capable of arrangement in so many different and easy ways.

Ribbons, too, are forging to the fore. Every width, from the baby width that is quilted and run in as a trimming edge to some larger and elaborate design, up to and including sash widths, find application and representation in the season's modes. The ribbons are mostly of the Dresden designs on silk or satin grounds, and they are applied plain shirred, pleated or puffed, and quite often a narrow braid is used to frame the design.

But in the passermenterie that the importers are showing in such large quantities and exquisite designs the height of the trimming extravagance is reached. One handsome velvet wrap shows a design of a grapevine, in which the leaves are of silk, with a soutache edge, the grapes done in chenille and padded out to natural shape and size, and the many tendrils executed in a silk cord. To this was added a deep, thick knotted silk fringe, that made the design run close to a half yard in depth and increased its effectiveness and beauty wonderfully.

Buttons, too, come in for their share of recognition in the general trimming scheme, and all sorts and shapes and sizes are called upon to aid in securing the desired effect. And tassels, too, are not lacking.

A NEW SHAPE COAT FOR WINTER.

A loose-fitting garment is useful at this time of the year, and as the sleeves are cut wide, a trimmed blouse or a fancifully made bodice can be worn underneath without being crushed. It is made of reversible tissue or cloth, the garment need not be lined at the back, but in any case the fronts should be faced lace, with a China silk or satin faced striped cotton lining, and to prevent the coat from getting out of shape the material should be dampened and ironed before it is cut up. The fronts must also be interfaced with real talior linen canvas, and to do away with the possibility of spoiling a good material through wear, cut any part too small, it would be best to make a model of the garment in a common lining and get that properly adjusted to the figure.

The same model can be used for making a larger or smaller size coat at any time by simply increasing or decreasing the width of the front piece at the side and down the center of the back and will save the expense of buying another pattern. The skirt is in five pieces, i. e., a front, side piece for each side and two backs and fastens at the back. The introduction of a side piece gives additional fullness over the hips. It is, therefore, a comfortable shape for ordinary wear.

This is a season when trimmings are enjoying a vogue that has not been theirs for many a long day; and, indeed, when one comes to think it over, it must be confessed that the smartest and most fascinating garments of the year depend upon their trimmings rather than upon cut or material for their distinctive cachet.

Really it would seem as though there were hardly a weave in silk and woolen goods upon which Dame Fashion has not set the seal of her approval this year. One sees wraps of exquisite velvet in many differing weaves; silks are right in the front rank and so many of them that one has no chance to complain of monotony in either weave or coloring; and as for the woolen weaves their name is legion, and mention of the few were invidious to the many.

The early season dictum of long and loose must be changed somewhat, for while the looseness continues, the length is now altogether a matter of personal preference or caprice.

While the three-quarter coat is still popular, one sees just about as many half-lengths. It all depends upon the size, shape and build of the wearer. The three-quarter coat is originally meant for the tall and slender girl, and she has made her own of it. But she is not all the population by any means; and hence, the vogue of other styles and other lengths in the season's wraps.

The correct outline calls for a smooth, though not at all snug, fit over the shoulders; and from there the coat hangs in full and fuller folds right to the hem, at whatever point that may occur.

And sleeves! Well, the sleeve is usually the point of departure in all of the styles; and the new ones are no exception to this well-established rule. There are sleeves that look as big as they did in the days when men stuffed pillows into them to hold them out. To-day the pillow stuffing is lacking, but the sleeve is just as big, though not so obviously so. Then there are sleeves that follow the severe tailor coat line, and almost define the shape of the arm they cover.

The gigot or leg-of-mutton sleeve that has been so often written about, but so far seldom seen, is beginning to make a more general appearance upon the dinner wraps, but in the lighter weight materials only. Doubtless the makers of the mode deem it a too bulky and cumbersome pattern to be artistically developed in the heavier woolsens that the winter season on this side of the Atlantic demand. However, its ultimate popularity and general adoption is merely a matter of time and the suitable materials.

The cape and dolman sleeves—they are cousins German—are among the best of